



The hat and neck are veiled with tulle.

By MARTHA GOODE ANDERSON

If you have a satin or taffeta gown left from last year too good to discard but not quite up to date buy some chiffon of a color which will go well with it and hang it in perfectly straight panels anywhere you like about the dress, and you will have the latest mode in a twinkling of an eye. In fact, it does not seem to matter very much what the foundation of the dress is—the drapery is the thing.

The same treatment may be accorded a chiffon or Georgette frock by making the panels of satin or taffeta. It is evident that the panel is with us this year of grace, floating, flying or fanning—it is called by all of these names—and it seems to have so little connection with the main part of the frock that all three are appropriate. The panel is hung in straight lines and floats like a sail of a boat, when caught by a breeze, particularly if of thin and gauzelike material.

Of course, the dress which accompanies the panel is as tight and sheathlike as it is possible to make it and permit the wearer to move. I followed along Fifth avenue the other day a very stunning looking young French woman who had on one of these panel dresses, because I was interested in seeing just how far she could not step owing to the tightness of her skirt, and I was amused to observe that I was not the only one interested in her extraordinary frock. Over its snugness hung a panel, and

this redeemed the dress, because, after all, it really seemed to be a more or less voluminous affair.

This happens when the draperies of chiffon or net or satin or supple silk are added. Such a frock is seen in an imported model made of black chiffon, black satin, white Georgette and also white taffeta silk flowered in large pink blossoms. This combination of materials is a concession to the desire for conservatism, for it is permitted to combine many kinds in one frock, as in this one for instance.

Long Floating Panels.

The foundation hem of the skirt is about half a yard deep and is made of black satin, above which there is a part of the skirt of white Georgette veiling the flowered silk and trimmed along the bottom, where it meets the black satin, with tiny frills of the white. The bodice is an intricate combination of the black chiffon, the white and the flowered silk. The panel in this instance is a sash, unusually large, and tied in a permanent arrangement at one side of the back.

We have had the long floating panels creeping in for some months, as they were suggested now and then by the more advanced makers, but now they seem to have arrived for universal consideration. A newer development is shown in the Watteau pleat, which always suggests powdered leads and candlelight along with the stately minuet.

As to the Watteau pleat, it is of

course, best developed in the quaint flowered or sprigged silks of the long ago, which made it delightful and picturesque. In the graceful and youthful little frock pictured to-day the Watteau pleat is shown in a dress of white silk flowered in rose pink blossoms. The neck is square and there is a very narrow quilling of the silk outlining it. At the back the pleat falls in a pointed ripple, reaching not quite to the hem of the skirt.

With amazing ingenuity some dressmakers have introduced fine blouses with a Watteau back, shortened, naturally, but quite long enough to extend well over the skirt. Of course these waists are made to go with a suit of the same color, and the floating panel seems a part of the skirt with which it is to be worn.

Again the straight long line is broken by catching the panel up at the waist and allowing the upper part to fold over the lower. This treatment I have found in a handsome lace gown of black Alençon over a white satin foundation. It has two straight panels of heaviest black satin introduced at each shoulder and falling away perfectly straight in an unbroken line the length of the dress. The satin panels are not wide enough to be clumsy and they tone the dress by their good lines and their contrast.

New Fashion Is Pretty.

It is one of the prettiest fashions we have ever had, this of veiling and paneling everything with some soft material, and there are endless possibilities of remodeling and draping. Tulle, which plays an important part in all of our garments this season, appears in a handsome cape of black satin lined with white. The tulle is shown in the sketch overdrapes the entire cape and softens it beautifully. The white lining turns over the black outside of the cape to form a hem at the bottom, showing through an open effect of jet beads which bands the bottom of the cape, forms a trimming and holds the tulle in place also.

Tulle is most often seen on hats, small ones especially having their crowns swathed in its siluring folds. Since the manufacturers have made a weatherproof maline, this is an economical idea. After flowers have faded one can easily wear them in a cloud of wood brown tulle through which their subdued colors show up well.

Feathers and tulle also receive the same treatment; indeed, there is a distinct little vogue for feathers this spring. As they will come out of curl when one most dislikes it, the tulle covering can be used skilfully to cover up this defect. Many wide brimmed hats have the crown covered with feathers arranged gracefully about the crown and then held just as tightly as possible under a sort of cap of tulle. We have spoken before of the veiled hat, which has an appendage of tulle to be wrapped around the neck and drawn up over the face from the back of the hat.

I find the French models have in many instances yokes and gumples of net. On a tight foundation of navy blue crepe de chine which has the upper part of white and blue embroidered in white beads there is a yoke of dark blue net introduced. It is so arranged that it quite fills in the neck, and it is to be worn as a high collar which ties at the back in a rather large bow, of which the ends are left to hang.

The sleeves are simply a three inch band of the blue with some white beads on it, and as this is a notion straight from Paris I wonder what we are to do with it. There is a very pretty fashion of adding a little scarf of tulle to any gown and tying it at one side in a bow. This is for street dresses of the most severe materials as well as those for formal occasions, and it softens a harsh looking dress around the neck tremendously.

Before I leave the subject of trimming let me just mention that if you do not wish to wear your feathers on your hat it is permitted to place them on your hips, where they are outlined with little rows of small blossoms to hold them in place. This idea is seen in some afternoon and dinner gowns. One of these is made of blue brocade satin with an extended hip drape of this fashion. The feathers are also of blue and they really look very well indeed, especially as there is tulle drapery to accompany them.

On a dancing frock with a straight

and narrow skirt there is an apron effect all around it outlined with feathers; this dress happened likewise to be of sky blue satin, and of course the feathers were also. Its charm lay partly in the fact that it was different, this being something which most women seem to desire.

Recently there was an exhibition of dresses of chiffon and silks which were marvelous in their way, as they showed what can be done with drapery. Five yards of material was used for each frock and it was not cut at any point, but hung and draped on the figure. It takes an artist to hang a bit of chiffon or satin and let it alone to fall into graceful lines. Dressmakers often produce only stiffness where the opposite is intended.

This new fashion of draping the material on the figure and then letting it hang in lines is becoming to the wearer is one that will undoubtedly bring a changed manner of making clothes. Often much of the beauty of the material is lost in the making, whereas treated in this way it is displayed to the best advantage.

Of course this is the best possible way to conserve material, for if it is not cut it can be used again in another manner, certainly as the foundation of linings. Those of us who have had handsome and adorable laces cut will rejoice that at last some one understands that such ruthlessness is sacrilege, and every one will welcome this modern way of dressmaking. Some of the draperies represented a perfect square, and draped from one point of the square fell into just the desired effects. It is obvious, of course, that only the softest of materials lend themselves to such draping.

One of the fancies of the season is that of combining net and heavy materials, such as serge and tricolette. I find such a copartnership in a French serge dress which has a flying panel of blue silk net down the front. The panel really forms the neck, as it fills in the square and extends half way to the bottom of the skirt. At the waist it is caught under a belt, but flies free beyond that. The back of the collar is high, is wired and extends well up to the ears.

I must confess I have been a little startled at some of the panels I have seen. They are very shiny and curious in satin. Black, for instance, unless it is a soft black and not varnished looking, gives a rather startling effect. But as many dresses are just as plain and narrow as it is possible to make them, one must add something; hence the panel's reason for being.

One frock which is especially interesting, as it offers several new ideas, is made of black silk net, with a puff of bright green introduced just above the knee line of the skirt. The silk net is of the finest quality, as soft really as tulle but not quite so perishable. There are beaded motifs here and there on bands and dounces which make the skirt, and a panel sash of course is introduced at the back, to have its ends fringed with heavy black silk thread. The panel begins away up at the shoulders, like a coat train.

Double Purpose Frocks.

Still another striking draped effect is introduced in a sash on the hip. Often this sash is made of tulle of a color contrasting with the body of the dress. For instance, on a black silk net evening gown it was made of coral red and was draped on one hip, so that it showed both from the back and the front and hung also well out on the floor. At the top of the sash there was an arrangement of silver flowers, and the whole gown had other touches of silver on skirt and bodice.

It was, though, the striking red hip sash which caught and held my attention.

A very delightful arrangement of sash and panel is brought about by the use of wide metallic ribbons which have golden thread picking out a de-

sign of flowers or figures done in colors. This sash is draped across the back like a belt and caught at the side, where it hangs perfectly straight and free quite for the length of the skirt. As there are not many occasions for wearing evening gowns nowadays, Paris has brought out the combination dress which serves for afternoon and evening wear. It is elaborate enough for most occasions, but not too elaborate for informal dinners. The neck in the back is very high and seldom so delicate as the fashion has been for many months.

Such a double purpose dress is made of silver gray satin with curious draperies caught up in the front to form a hem folded back on the skirt. There is a foolish little train, and at the back the inevitable panel of tulle hangs straight down from the shoulders and is weighted with pale gray beaded banding. Except where it is sewed at the collar the panel has no further connection with the dress, which would indeed be quite complete without it.

Among summer silks foulard seems always to hold a first place. Of all the draped and veiled frocks we have seen there are none more practical or more delightful than the dark blue foulard frocks with their white designs scattered over the surface. This foulard is combined this season with blue georgette, which is laid on in long panels or forms the body of the frock and has overlying panels of the foulard.

A new and pleasing printed chiffon has been displayed also which gives the appearance of a veiled combination. These printed chiffons are beautiful things. They have wide wavy designs in dark blue or black scattered over a white surface, and when toned with a darker material are handsome.

Orangy frocks have not escaped the panel in the least. Many of them are made with flying overskirts, open down the front over panel petticoats of lace and orangy, often of white, while the body of the gown will be of some color.



Atty E. Underwood.

Two dresses of black satin veiled with black tulle and a Watteau frock of flowered silk.



A frock of black and white chiffon and flowered silk, a cape of black tulle and satin and a gown of apricot satin with black tulle and jets.

HOW SMART PARIS DRESSES AND "TEAS" IN WARTIME

By ALICE ZISCA SNYDER.

PARIS, April 19.—Given thicker foliage on the trees and a hotter sun overhead, a stranger on the Champs Elysees might imagine that this was midsummer. For, owing to the offensive, the Hun airships' nocturnal visits and the desultory firing of the "phantom gun," thousands of people have started on their summer outings a good three months earlier than usual; with the result that the generally congested streets are singularly empty.

Hotels and tea shops wait in vain for their habitués—their corridors and tables occupied only by the few who with perfect faith in Gen. Foch's military genius remain to live through some of the most interesting days Paris has ever known.

I went into the Hotel Mirabeau tea room a few days ago to see how the exodus had affected this erstwhile crowded and popular resort. Up to within three weeks ago the smart set of Paris congregated here in droves every afternoon, despite the constantly increasing food restrictions. When M. Victor Boret decreed that squashes and whipped cream should be banished from the tea table the Mirabeau served a hybrid fare of milkless tea, figs, dates, nuts, roast chestnuts and (as a crowning touch) a dish of French fried potatoes.

Despite these gastronomic horrors the Mirabeau daily was jammed from 6 to 7. Came still stricter measures

for food conservation. All solids were banned at tiffin time, leaving nothing but tea with saccharine and lemon, milkless chocolate, lemonade, orangeade and water ices, all sweetened with the sickish saccharine. What M. Boret could not accomplish the "phantom gun" succeeded in doing, and the tea rooms of Paris are but shadows of their former prosperous selves.

Even so, I found in this Rue de la Paix resort a sprinkling of well known actresses, officers and elderly men about town; the younger ones are all with the colors. At one table I saw Mistinguett, idol of revues and music halls—Mistinguett, who last week made such a splendidly generous gesture. When the question arose of closing the theatres because of the dwindling audiences she voluntarily gave up her large salary, so that the Casino de Paris management could continue to pay the personnel that was dependent on it for support. Despite this sudden shrinkage in her bank account, Mistinguett appeared in noisome downcast. She chatted and laughed—the life of the little coterie gathered about her.

What Stage Beauties Wear.

Her pliant beauty was accentuated by a most attractive dress of soft russet chequer. On both sides of the narrow skirt were sharply creased pleats, mysteriously held in place, to preserve the slender silhouette. A loose tunic, shorter on the left side, was slit to the waist line, revealing a lining of Nattier blue velvet; while embroidery of this same

blue trimmed bodice, belt and sleeves. With this costume Mistinguett wore a picture hat of gold and black, trimmed with bunches of black asprey tips.

In another corner of the room sat a dashing aviator, accompanied by Renouard, considered the prettiest actress in Paris. Her beauty is of the Greuze type, and her haunting big eyes, her straight little nose and crimson mouth make her sought after by the managers who realize a lovely woman often makes a play that otherwise might not be sure of a long run.

Renouard, who goes in for simple, girlish effects, wore a demure little one piece frock of navy serge whose sole trimming was a discreet dull red wool embroidery outlined in tiny buttons. The front of the dress opened over a long waistcoat of ecru charmeuse, which gave just the proper high light to this otherwise rather sombre toilette.

Nearly every woman nowadays when she goes out to tea at restaurants, and especially in private houses, carries her own sugar, milk and bread, realizing that a hostess is as severely rationed as her guests. For holding the allotted 100 grams of bread amusing silk or brocade bags have been devised. I saw one made in the popular Croix de Guerre colors, green and red, bearing across the front flap a blue strip of embroidery with the words, "Notre pain de guerre." For holding the minute portion of condensed milk there are tiny reproductions of the common or garden milk can in silver or gold, some jewel encrusted, for pocketbooks that can afford such luxuries. The sugar containers consist of small silver gilt boxes just big enough to

hold two pieces of lump sugar, a ration no woman who wishes to preserve her slender lines exceeds.

Vogue of Jade Bracelet.

Jade and tortoise shell have come into sudden favor. Jade bracelets seem to accentuate the whiteness of a woman's arm, and exquisitely carved jade pendants are the rage. The very newest thing in pendants is of tortoise shell carved a feat, which when hung from a chain of tortoise shell links look particularly well against the filmy whiteness of a georgette or lingerie blouse. The craze for tortoise shell has spread to handbag mountings.

The Rue de la Paix shops are filled with fascinating designs, one of the best being of striped black and old blue silk, with a dark tortoise shell mounting, in which a crest was outlined in tiny brilliants. For those who cannot afford brilliant marcasite is also much used for mountings.

Another ephemeral fancy of the hour is the electric torch, to be carried on nights when the Gothas drive one to the sheltering cellar, down stairs of stygian blackness. These torches vary from the ordinary flashlight to Russian boxwood, or enamel banded with gold and set with semi-precious stones. Even in these days of stress luxury is rampant; and there are always those who would rather die arrayed in the latest thing in clothes than live on frayed and unfashionable. So long as this spirit exists in the feminine mind Paris dressmakers need not fear starvation.

One notices the perceptible reduction in the width of this season's coats, probably due to the corresponding shrinkage of the new frocks. For the economical woman last year's coat is

simply and easily transformed into a smart spring wrap by doing away with superfluous fulness, gullets and shirtings. What distinguishes the coat of April, 1918, from that of November, 1917, is the collar, the different way the sleeve is set in the capacious pockets and the infinite variety of belts and sashes.

War Brings Back the Cape.

As if to render homage to the unflinching heroism of woman in war time, fashion has decreed that the cape shall be the wrap of the hour; and all the best houses are showing models that seem to have been inspired by the utilitarian cape of the Red Cross nurse. Every night on ten years the cape bobbed up in the calendar of clothes, as though it were an absolutely new discovery. It looks so simple that it seems as if it must suit all women. On the contrary, it is rather difficult to wear well. On a woman who is naturally smart it has an astonishingly chic effect. Worn by the woman of mediocre modishness it looks like nothing so much as a charity orphan's uniform or a bath robe. Donned for the rain, it produces a formless, ungraceful silhouette; over a light frock or an evening gown it is the ideal wrap, easy to put on without fear of crushing the most fragile confection.

Capes are not likely to become common for the good reason that most women preferring a coat as more useful, the cape will remain the exclusive possession of the mondaine whose wardrobe boasts a costume for every hour and for every occasion. Some of the capes seen this season are of perishable tulle that seems made to last but one short day; others of gold woven tissue or of velvet make the most stunning evening wraps. Then,

again, there is the ample torador cape, worn rakishly thrown over one shoulder, while on the small, dainty woman one finds the shirred effect, enfolding the figure closely in such a way that its influence is bound to affect the shape of the sleeves and collars of the frocks worn under it.

Black and white is the favorite combination for coats and one piece dresses. A sudden glint of white in an otherwise sombre frock is like the promise of better things glimpsed through the mourning of the present.

EMERSON PINCHED BY WAR.

IN these days of forced economy in some lines as war time measures it is interesting to go back to the early days of the civil war in this city when Emerson wrote to a friend of the financial crisis:

"The 1st of January (1862) has found me in quite as poor a plight as the rest of the Americans. Not a penny from my books since last June, which usually yield five or six hundred a year; no dividends from the banks or from Lidian's Plymouth property. Then almost all income from lectures has quite ceased, so that your letter found me in a study how to pay three or four hundred dollars with fifty. Meanwhile we are trying to be as unconsummating as candles under an extinguisher, and 'tis frightful to think how many rivals we have in distress and in economy. But far better that this grinding should go on bad and worse than we be driven by any impatience into a hasty peace, or any peace restoring the old rottenness."

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